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The ART NEWS

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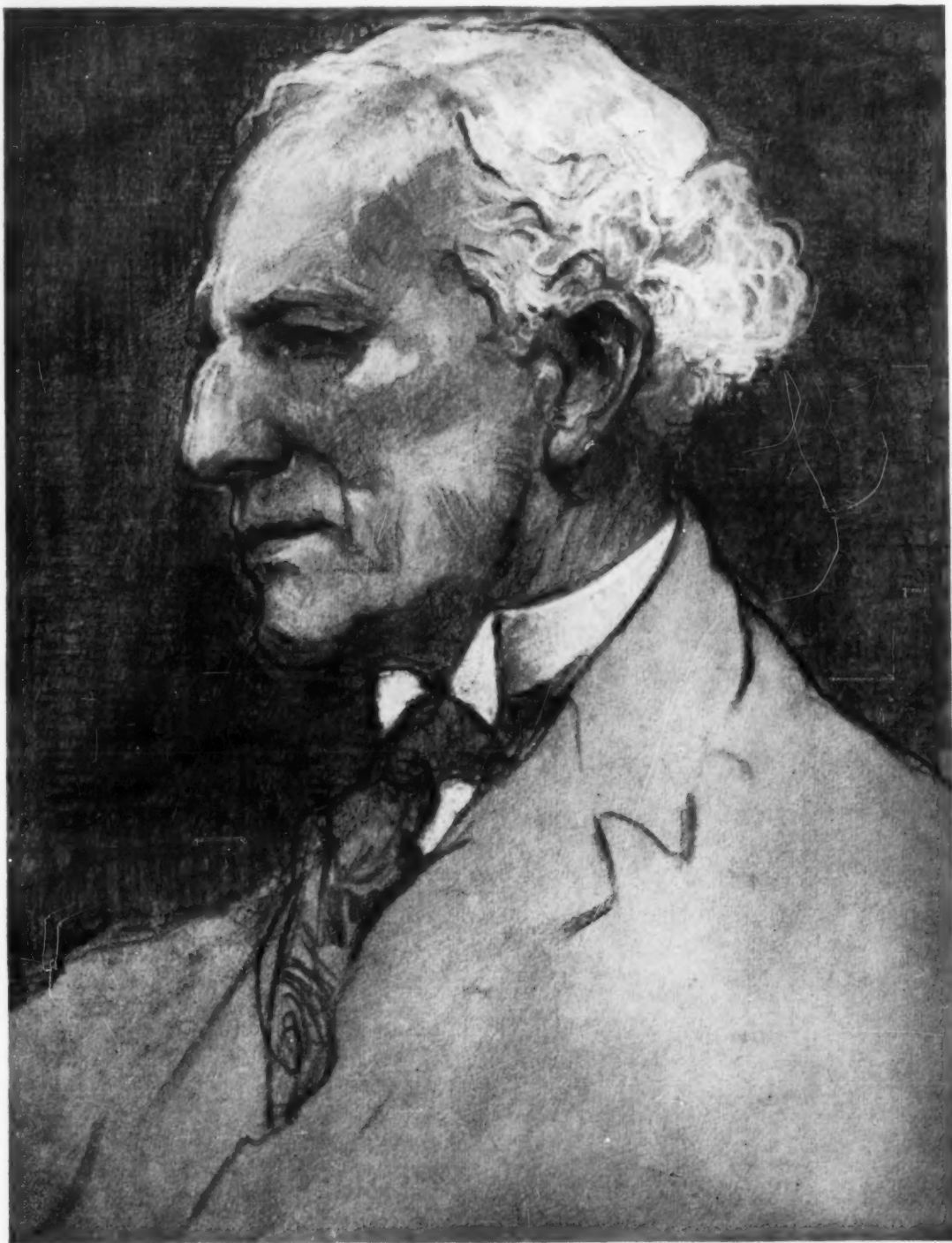


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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, SEPTEMBER 17, 1932

Chicago Acquires Rare Art Through Ryerson Bequest

Four Galleries of Paintings, Long on Loan at the Art Institute, Left to Museum By Their Owner

CHICAGO.—The generous spirit which prompted Martin Antoine Ryerson to loan the major part of his treasures to the Chicago Art Institute for many years, has culminated in his princely bequest to this museum of his entire collection, famous both as a highly personal aggregation and for the individual rare examples. Under the terms of the will, all the paintings in the four Ryerson galleries, ranging from rare primitives to masterpieces of French Impressionism, will immediately become part of the institute's holdings, while the works in the Drexel Boulevard home will revert to the museum upon Mrs. Ryerson's death.

Built up slowly during almost fifty years of discriminating connoisseurship, the Ryerson collection has long been famous both here and abroad. Endowed with an unusual aesthetic flair and possessed of abundant means, the great Chicago collector secured masterpieces in many fields, his sole criterion being the touchstone of high quality and beauty. His important and widely known gallery of primitives, boasts among the Italian treasures, "The Crucifixion and Saints" by Taddeo di Bartolo and Bernardo Batinone's "Descent from the Cross," while in the early Flemish group we may mention Colijn de Coter's "Coronation of the Virgin" and the wings of a triptych by the Master of the St. Ursula Legend—both included in the Kleinberger exhibition held in 1929. Rare examples by early French and Spanish masters are also features of this group.

In a second of the Ryerson galleries, now to become a permanent part of the Institute's holdings, are found important works by later artists of various nationalities, including paintings by Goya, Tiepolo and Boucher as well as particularly fine Flemish examples, such as the "Jan de Grös" of Rogier van der Weyden, a lovely Madonna and Child by Isenbrandt and a fine Memling. Two other galleries, also comprised in this outstanding bequest, are devoted to the art of the XIXth and XXth centuries, with the French masters naturally in the ascendancy. Among the first in this country to appreciate the Impressionists at their true merit, Mr. Ryerson secured some magnificent works by Renoir, Sisley and Pissarro, and later purchased with the same wisdom, representative canvases by Cezanne, Gauguin, Utrillo, Redon and Vlaminck. There are, furthermore, in these galleries, paintings illustrative of various more conservative trends, as exemplified in the work of such artists as Andre, Canals, Le Sidaner, Guillaumin, Marchand, Carriere and L'Hermitte.

The clou of the twenty-one paintings forming the Old Dutch Masters Gallery is naturally Rembrandt's "Girl at an Open Door" which was presented to

(Continued on page 4)



"MASTER WILLIAM BELLINGHAM"

This fine portrait, painted in 1793, has recently been purchased from the Galleries Lewis & Sons of London and Paris, by an important American collector. Formerly in the collection of Lord Leconfield, the canvas ranks as a most decorative and attractive example of Lawrence's art.

By SIR THOMAS LAWRENCE

BRITISH DEALERS TO HOLD EXHIBIT

LONDON.—The forthcoming exhibition of the British Antique Dealers' Association, which is to take place from October 10-28, promises to be of exceptional interest to collectors in many fields. The showing, which will be similar to that at the Grafton Galleries in the spring of 1928, is to be held in Christie's large galleries. Featuring notable examples owned by members of the association, the display will form a remarkable survey of antiques appealing to the taste of today. Practically all of the furniture, silver, paintings, rugs, tapestries, porcelain, glass and objects of art brought together for this occasion will, it is understood, be for sale.

The committee in charge of the exhibition is exercising the greatest care in regard to the arrangement and selection of the ensemble and naturally all of the specimens on view will be of indisputable authenticity. Rarity and notable workmanship will be stressed in the exhibition and it is said that owing to present financial conditions, the holdings of the British Antique Dealers have been enhanced by numerous treasures which would not otherwise have come into their hands. Each section of the show is to be in charge of a well known expert in the field, while a richly illustrated catalog will be issued for the occasion.

Mackay Art to Be Bought From Funds In The Frick Estate

According to reliable reports from various sources, THE ART NEWS has gleaned the sensational information that the Frick estate is to spend approximately three million dollars in the purchase of many art treasures from the Clarence H. Mackay collection. An accumulation of some five million dollars in liquid assets is said to have accrued since the steel magnate's death, as the Frick trustees were never able to convene at the same time to vote upon the investment of funds. In addition to its famous armor items, the Mackay collection boasts many superb rugs and paintings. The Frick trustees are George D. Baker, Andrew Mellon, John D. Rockefeller, Jr., Miss Helen Frick, Mr. Henry Childs Frick, Mr. Horace Havemeyer and Mr. Walter D. Hines.

CRAIGWELL HOUSE PAINTINGS SOLD

LONDON.—Prices at the Craigwell House sale on August 5, reported by *The Times* of London, included 1,100 guineas for a portrait of Mrs. Thornton by Lawrence, which was sold at Christie's in 1923 for 2,800 guineas. Other sales included 200 guineas for a portrait of Sarah Lady Mexborough by Reynolds, which fetched £115 at Lord Monson's sale in 1888; 270 guineas for a portrait of a boy by Palamedes; 300 guineas for a Madonna and Child by Bernard Van Orley; 600 guineas for a picture of the same subject by Nerli di Bicci, bought at Christie's in 1926 for £131 2s.; 300 guineas for a picture by Hugh Van Der Goes; 220 guineas for a portrait of an old bearded man by Koninck; 100 guineas for Constable's "Salisbury Cathedral"; 270 guineas for a portrait of a gentleman by Verspronck; 230 guineas for "A Merry Company," by Lucas Cranach; 320 guineas for "The Unexpected Visitor," by Lancret; 600 guineas for Mr. Frank Brangwyn's "The Ship Builders"; and 160 guineas for engravings, "The Months," by Bartolozzi.

(Continued on page 12)

Auction Season To Have Lively October Opening

American - Anderson Galleries Announce Tentative Schedule of Auctions Offering Great Variety of Interest

The collections to be dispersed at the American Art Association-Anderson Galleries during October represent a forecast of great interest to private and professional collectors in many fields. Paintings, arms and armor, a rare collection of gold coins, early American and old English furniture, Chinese porcelains, rugs, tapestries and books are all included among the special sales to take place during the first month of the season. The galleries which will open for their first exhibition on September 23, have released the following tentative schedule of forthcoming events, which gives promise of an unusually brisk and stimulating start for the auction season.

Property of the late Katherine Clemmons Gould, sold by order of the Guaranty Trust Co. of New York, executors, will be included in a catalog of furniture and furnishings from various sources, to go on exhibition at the American-Anderson Galleries on September 23. This dispersal, which will take place on the afternoons of September 27, 28, 29, 30 and October 1, will be the opening event of the season. Property of the late John Kirkpatrick, sold by order of Margaret H. Kirkpatrick, executrix, and the furniture and furnishings selected by the late Thomas Hastings for his country home "Bagatelle" and for his city penthouse apartment, sold by order of Mrs. Hastings, are included in the catalog. Seth Ely, James W. Lane, Baroness Schoenholz and Mrs. Curtis Freshel are other consignors. Furniture, including a group of English XVIIIth century mahogany, tapestries, carpets, rugs, silver and silver plate, fine crystal stemware and decorated table porcelains make up the sale.

Going on exhibition September 27, prior to dispersal the afternoon of October 4, will be the library of the late Clark P. Bissett, of Seattle, Wash., who, for a number of years, was Professor of Law at the University of Washington. The dispersal of Mr. Bissett's library, sold by order of his son, Clark P. Bissett, Jr., constitutes the first book sale of the season, the catalog comprising standard sets of practically every noted author, as well as historical, biographical, and literary works of merit and importance.

An important Goddard gaming table, a very rare and valuable original piece, discovered by Mr. Flayderman, comes up in a collection of American Colonial furniture and furnishings formed by the well-known professional collector, Benjamin Flayderman, to go on exhibition October 1, prior to sale on the afternoons of October 5 and 6.

On the afternoon of October 10 there will be sold a collection of important

RYERSON WILLS ART TO CHICAGO

(Continued from page 3)

the Institute by Mr. Ryerson in 1894. Secured through the close cooperation and forward looking judgment of Mr. Ryerson and his intimate friend, Mr. Charles L. Hutchinson, who was then president of the museum, this Rembrandt masterpiece and the other paintings in the group were said to have cost only \$210,000 at the time of their purchase. The Art Institute has also been indebted to this liberal benefactor for an extremely fine library of some 25,000 art books which since 1901 has been of great value both to the school and to the general public.

In the field of tapestry collecting, Mr. Ryerson was especially famous, his collection boasting some of the rarest and oldest weaves in this country. Two XVth century examples in his possession were valued at \$50,000 apiece.

Mr. Ryerson's death on August 12, at the age of seventy-five was deeply mourned not only in art circles, but among the many who had benefited greatly from his activities in educational and philanthropic fields. Retiring from active leadership in the lumber business and banking circles many years ago, Mr. Ryerson became noted for his generosity and public spirit, which manifested themselves in many channels. Until 1922, he was president of the board of trustees of the University of Chicago, serving in this capacity for thirty years. In charitable work, he is said to have expended many hundreds of thousands of dollars, although almost all of his benefactions were kept secret. In addition to his gifts during his lifetime to the Chicago Art Institute, he made frequent donations to the Field Museum, of which he was the vice-president. He was also an honorary president of the Art Institute, a trustee of the Carnegie Institute, a member of the Rockefeller Foundation and director of the Chicago Orphan Asylum.

Mr. Ryerson was born in Grand Rapids, Michigan in 1856 and came to Chicago in his youth. He was educated in the public schools here and abroad, returning to receive his degree from Harvard in 1878. In 1878 he married Miss Carrie Hutchinson and last year in Lausanne the golden wedding of the couple was celebrated.

The Ryerson bequest now takes high rank with the many other public spirited legacies and loans which have contributed so greatly to the outstanding position of the Chicago Art Institute. These include the Birch-Bartlett collection, the recently bequeathed Coburn collection, and important works of art from the Charles H. Worcester holdings many of the chief treasures of which are on prolonged loan to the museum.

RARE TAPESTRIES FOUND IN VATICAN

VATICAN CITY.—After lying forgotten for almost fifty years, two valuable tapestries, believed to have been ordered by King Philip the Good from Pasquier Grenier, of Tournai, in 1450, have been "discovered" rolled up in the casino of Pius IV, a sort of summer-house in the Vatican gardens.

The *New York Herald* of Paris reports that at first officials were at a loss to say what they were and where they came from, but after some searching in old files it has been decided that the tapestries were sent to the Vatican by the Queen Regent of Spain, the late Maria Cristina, mother of Don Alfonso, former King of Spain. They were a present on the occasion of Pope Leo XIII's jubilee and were to form part of the exhibition of the gifts he received from all parts of the world.

How they got into the summer-house nobody now can tell. Except that they are covered with dust, they seem to be in good condition. After being cleaned they will be hung in the new picture gallery which is to be open to the public in the autumn.

The tapestries illustrate the first article of the Apostles' Creed and are rich and sombre in coloring.

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"ACROSS THE MEADOWS"

By W. GRANVILLE SMITH, N. A.

Included in the Ninth Annual Founders' Exhibition now on view at the Grand Central Galleries.

Art Protection Carefully Studied In Hague Museum

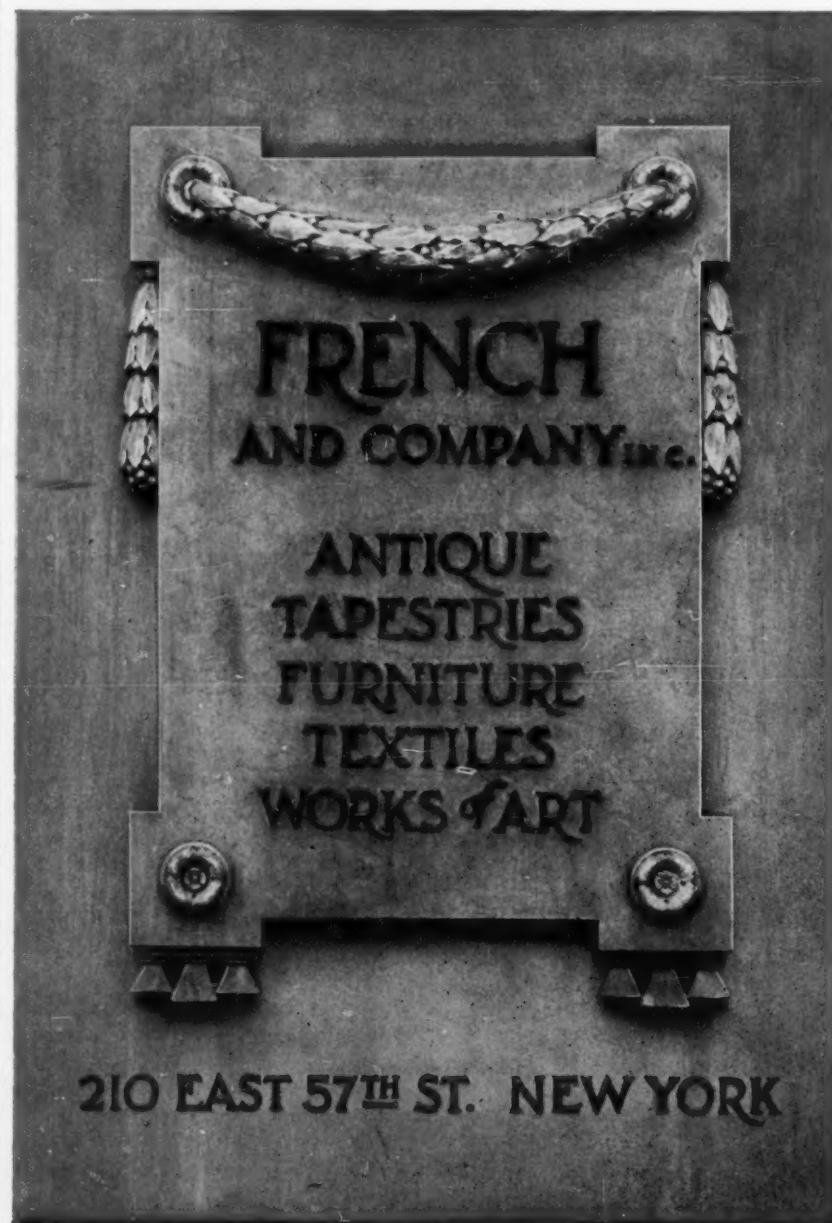
LONDON.—Great care has been exercised by The Hague Museum authorities in the design of the new building which is to house one of Holland's great collections of old masters, reports the *Daily Telegraph* of London. Hitherto these masterpieces have had their home in an old mansion, and the new building which is now under construction has been designed on the most modern lines, with every precaution taken to prevent any possibility of deterioration of the pictures.

The problem of warming art galleries has been one of the most difficult of solution in the past, and the architect, Dr. T. G. Berlage, and his assistant, Mr. Stassen, with the general director of the museum, Mr. Van Gelderen, spent a great deal of time studying modern methods of heating and ventilation before the design of the building was officially approved.

Their choice ultimately fell upon a British method, the panel warming system.

Seaman's Church Unveils Reredos By Gordon Grant

The reredos painting by Gordon Grant recently unveiled in the Chapel of Our Saviour, Seamen's Church Institute of New York, 25 South Street, is realistic in its treatment and yet imaginative in effect. Effectively lighting the Chancel of the Chapel of Our Saviour, the painting is warm in tone and harmonizes finely with its surroundings, the Chapel itself being Tudor, panelled in Austrian oak. Great masses of bronze clouds flooded with the brilliant tropical sun, light up the entire composition with their golden radiance. The water is deep blue and green, with the light from the sky reflected upon it. There is no ship or human figure to mar the general impression that this scene symbolizes the mystery of the ceaseless, ever-changing sea. Since this is a Seamen's Church, the artist has selected the one subject on which all seafarers agree: the eternal beauty and charm of great expanses of water.



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VANDAL SLASHES MILLET'S "ANGELUS"

PARIS.—"The Angelus," one of the masterpieces of Jean-François Millet, was mutilated on August 11 by a man who, after loitering briefly in the first Chauchard salon of the Louvre, suddenly whipped out his penknife and attacked the canvas with maniac ferocity. We reprint below the account which appeared in the *New York Herald* of Paris when this most unfortunate vandalism occurred:

Six slashes tore into the figures of the praying peasant and his wife before M. Vasse, a guard stationed near by, was able to pounce on the assailant, who was overpowered after a struggle. A policeman on duty in the palace, hearing the scuffle, ran up and aided the guard.

The prisoner was identified as Pierre Theophile Suillard, 31, an engineer. He gave no intimation of what had prompted him to his act, but, gesticulating wildly, answered all questions with rambling, inconsistent statements which led police to the belief he is mentally deranged.

Experts who made a preliminary examination of the canvas said it would take from five to six weeks to repair the damage.

"Luckily, the faces were not touched," said one of the officials. He explained the slashes were vertical, for the most part in the clothing of the two figures and that their course had been arrested by a crossbar in the woodwork supporting the huge frame.

"The Angelus," whose lithograph copy hangs in homes the world over, has been in the Louvre since December 15, 1910. Most famous work of Millet, who painted it in peaceful Barbizon, near Fontainebleau, and thought he was lucky to sell it to an amateur for 600fr., it forms the key of the famous collection left to the state by Paul Chauchard, philanthropist and late founder of the Louvre department store.

The masterpiece passed from the hands of the original buyer into many others before, finally, it brought fame to Millet, who had died in poverty. Like many another famous painting, it made a trip to America, having been purchased in 1889 for 600,000fr., a notable sum in those days for a work of art. In 1891 it was brought back to France by M. Chauchard for the price of 750,000fr.

The donor of an inestimable art collection, M. Chauchard was famed in his time for his eccentricities as well as for his munificent gifts.

C. A. A. International To Be Shown in New RKO Building

The College Art Association announces that the International Exhibition—1933, which will open in Worcester on January of next year, has been invited to Rockefeller Center where it will be shown from February 10th to February 27th. The Directors of Rockefeller Center have placed at the disposal of the College Art Association the twenty-seventh floor of the RKO Building, and it is here that the four hundred paintings will be exhibited. The generous space placed at the disposal of the College Art Association for the International—1933 makes possible the grouping of the paintings by nationalities in individual rooms which are being constructed for this purpose.

Coinciding with the opening of the International in Worcester, the College Art Association inaugurates an artists' cooperative to be known as the C.A.A.C. (College Art Artists' Cooperative). At the present time the C.A.A.C. will devote its energies to aiding and encouraging artists by means of purchases both through the College Art Association and through other organizations. To further this project the Association plans to charge a nominal admission fee to the International—1933 when it comes to New York at Rockefeller Center. A portion of the proceeds will be devoted to the first constructive activities of the C.A.A.C. and it is hoped that public response may aid the Association in being of material assistance to artists in need of practical demonstration of public approval. As a further indication of what it believes to be a constructive attitude for art and artists, the College Art Association will not offer cash prizes for paintings exhibited in the International—1933, but plans with the cooperation of various foreign representatives to this country and of organizations, associations and individuals interested in contemporary painting to offer a series of purchase prizes for the acquisition of those paintings which will be considered most important.

In a formal letter of acceptance of the invitation to show this International at Rockefeller Center, Mrs. Audrey McMahon, Director of Traveling Exhibitions of the College Art Association, expressed her thanks to the officials of Rockefeller Center for the opportunity provided the Association to show this important group of paintings in such eminently fitting surroundings.

American Art To Be Featured At Modern Museum

American art will be featured this winter at the Museum of Modern Art. According to an announcement made early in September by the museum officials, four of the six shows on the calendar will be devoted to American art, three to painting and sculpture and one to a phase of American architecture. The other two exhibitions will consist of sixty reconstructions of Persian frescoes of the XVIIIth century and masterpieces of modern French painting.

The formal public opening of the 1932-1933 season will take place on November 2, when the work of sixty American painters and sculptors will be shown. The exhibition will cover the period between 1862-1932 and will be divided about equally between artists of the XIXth and XXth centuries.

On October 12th the museum will open an exhibition of reconstructions of Persian frescoes of the XVIIIth century. These were made after frescoes painted in two palaces in Isfahan: Ali Kapu and Chahil Sutun, built by Shah Abbas the Great, who made Isfahan his capital in 1600. The originals were painted by the leading miniature artists of the day. The reconstructions were made by a living Persian artist, S. Katchadourian. Mr. Katchadourian's reconstructions are painted in tempera on paper. When shown at the Musée Guimet in Paris from February to April of this year they were received with enthusiasm by leading French artists, critics, and the public. The critics pointed out their close relationship to French modern art, particularly to the work of such artists as Matisse and Picasso.

These pictures have been brought to America by the American Institute of Persian Art and Archaeology of which Myron Bement Smith is the secretary. Their first showing in this country will be at the Museum of Modern Art, and an itinerary for the United States is now being planned by the Persian Institute.

Other shows for the year will be one or two retrospective one man shows, the work of living American artists; an exhibition of the masterpieces of modern French painting; folk painting and sculpture not hitherto shown as a group from a private collection and an exhibit of architecture of the Chicago School from 1880 to 1900.

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RARE FRESCOES IN SIENA FIND

SIENA.—A little off the main line between Florence and Siena, and not far from the latter city, stands the ancient town of Colle di Val d'Elsa. It was a place of some importance during the Middle Ages and was the seat of a bishop whose palace is still an interesting monument. Not long ago, during some work in what is known as the "sala di Sant' Alberto" traces of frescoes appeared where a coating of whitewash had been partially removed. On visiting the place, Professor Peleo Bacchi, Superintendent of Fine Arts in Siena, thought it worth while to order the removal of a thick layer which covered the walls of the hall. This has just been completed, revealing some veritable treasures of art. There appeared a long series of frescoes, in which are shown the coats of arms of kings, princes and popes, hunting scenes, historical episodes, and a train of dukes, counts and cavaliers, whose identity is indicated by clear inscriptions in Gothic characters, placed under each figure.

Almost at the middle of the knightly procession is the figure of Count Amadeo of Savoy, founder of the Abbey of Altacomba, who died at Nicotia in 1148, during the second Crusade. The Count is in the armour of a warrior, and bears on his head an iron helmet, surmounted by a fish with an open mouth. Such a cycle of frescoes is very unusual, and is connected with the glorification of the Order of the Knights Templars of Saint John, who, after 1130, assumed the defence of the Christians against the infidels. There is no doubt but



"THE BROOK"

By ERNEST ALBERT, A. N. A.
Included in the Ninth Annual Founders' Exhibition now on view at the Grand Central Galleries.

that these paintings, which are in perfect accord with the art of Ambrogio and Pietro Lorenzetti, date from the first half of the XIIIth century.

They are in a fair state of preservation, although in some places they

have been damaged by unwise restorations of an unknown date. The ceiling, with its large vari-colored beams, supported by cross pieces in the shape of grotesque human and goat heads, was at some time lowered

and altered. This, however, does not prevent one from admiring the colored frieze around the upper part of the walls, ornamented with heads and interspersed with coats of arms of the King of France, Castile, Aragon, of Pope Clement, the Colonna and of the Orsini of Rome. Other coats of arms seem to have disappeared. Below this frieze are large scenes with figures.

Among these is notable a hunting scene with knights, horses and dogs running, while, over the entrance door, one finds a figure of Saint Christopher crossing the river, bearing the Holy Child on his shoulders. Near this is a painting illustrating the episode of the courtesan, Campaspe, with Aristotle: a repetition of the French motif existing in the facade of Lyons Cathedral, in the doorway of the Cathedral at Rouen, and also in the episodes of "Matrimony" and "Conjugal Life," which are in the Palazzo Pubblico at San Gimignano. These latter pictures are by some authorities attributed to Bartolo di Fredi, and by others to Lippo Memmi.

But the most striking feature in this picturesque cycle (which has no parallel in the history of painting of Italian knighthood), is the representation of the Sultan Saladin, conqueror of Jerusalem, and the long train of dukes, counts and knights occupying the space of the wall fronting the door over which the Saint Christopher is painted. It is in this company that the Count of Savoy appears, as above mentioned. His right hand is gloved, and with the fist closed, he points out something with an outstretched thumb to a nearby companion. This is a gesture characteristic of Pietro Lorenzetti, and is used by his Madonna in

the painting in the lower church of Assisi, and in two figures of John the Baptist, at Arezzo and at Siena respectively (1332). This same gesture is also used by Ambrogio Lorenzetti in his "Annunciation" in the Gallery of Siena.

But this recent discovery is interesting not merely from a historical point of view, for the artistic value of these frescoes is very great, and there is every reason for connecting them with the other works of the famous Lorenzetti.

Critics will have plenty to discuss in regard to them. Professor Bacchi feels convinced that one may see in them the narrative and formal spirit of the Lorenzetti, somewhat melancholy, but suggestive and powerful, a spirit which will be more clearly manifest when the colors are cleaned and perhaps somewhat restored, and all the remains of the barbarous white wash removed.—K. R. STEEGE.

ARTIST DEPICTS SLUM CHILDREN

Margery Ryerson, noted American artist, held an exhibition of her etchings of "Children of the Slums" at the Grand Central Art Galleries, from September 1-15.

Like most noted portrait painters, Miss Ryerson tired of doing fashionable portrait commissions and so she wandered to the poor section of the East Side, where Italian, Portuguese and Chinese babies found particular favor in her studies.

Included among the etchings on view were "Big Sister," "Mother's Story," "Haydn's Sonata," "Jackie," "Duet" and "First Quartette."

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SUMMER PARADOX

As a somewhat paradoxical effect of the depression, New York and its environs have witnessed more exhibition activity during the past summer than in many years. Deprived of their annual trip to foreign capitals by adverse economic circumstances, many amateurs solaced themselves by evincing a lively interest in things at home—which this year were unwontedly good. And for the visitors from out of town (always earnestly in pursuit of New York's cultural assets) there were offerings ranging from white hopes culled from the Washington Square Art Mart to great masterpieces in our leading museums. As statistical confirmation of this increased art interest during the dog days, the Museum of Modern Art informs us that its daily average attendance was more than double that of the two previous summers.

The tendency of New York to "go dark" in the art field during June, July and August has always seemed to us rather a pity and the results of this year's experiments may well result in a prolongation of our all too brief season. It was perhaps symptomatic of a general change in this respect that the Metropolitan chose the inauspicious month of July for the opening of its "Taste of Today" exhibition. This show, involving no inconsiderable amount of labor and research, was of a type usually reserved for the winter months. But the public's enthusiastic reception of this timely project proved conclusively that there are many eager to use the comparative leisure of the summer months for the broadening of their knowledge of art. The Whitney Museum, also, which remained open during part of the summer, included among its visitors not only the out-of-towners, but many of those New York-



"HARLEMANIA"

By JOHN WENGER

Included in the artist's exhibition now on view at the Montross Gallery.

ers who never catch up with their cultural intentions during the height of the season.

Another healthy tendency, especially apparent during the months of June and July, was the use of unemployed space in the smaller galleries for the promotion of the work of worthy young artists. Crowded out of the winter exhibition programs by more illustrious names, there are many ambitious painters and sculptors who richly deserve to be given their chance before the public. We hope that this year's efforts may result in a general movement to give young talent its chance for a hearing during the summer months.

OBITUARIES

JUNIUS S. MORGAN

Junius Spencer Morgan, retired banker and well known art collector, died in Valmont, Switzerland, on August 18 at sixty-five years of age. Mr. Morgan, who was a nephew of the late J. P. Morgan and a cousin of the present J. P. Morgan, centered his art interests upon rare editions, prints, engravings and old English silver. Resigning from the firm of Morgan, Cuyler and Company, New York bankers, before the war, he took the post of assistant librarian of Princeton University, of which he was a graduate. Coming to Paris in 1910, Mr. Morgan remained a member of the American colony of that city for more than twenty years. In recognition of his services to France during the war he was made a knight of the Legion of Honor, while more recently the Italian government honored him with the Order of the Crown of Italy in recognition of his keen interest in Virgil.

In addition to an appreciation entitled *The Traditions of Virgil*, the deceased collected an extremely large group of the great poet's works and presented them to Princeton. This institution, also, through the will probated on September 7, receives all of Mr. Morgan's collection of engravings and etchings, together with certain books and pamphlets and his Greek terra cotta vases.

MARIUS J. A. BAUER

After a brief illness, the famous Dutch etcher and painter, Marius Jacques Alexander Bauer, died in Amsterdam on July 18, at the age of sixty-five. His renown rested especially on his etchings of Eastern subjects, which were much sought by collectors. After visiting Constantinople in 1885, the

artist became imbued with the beauty and pageantry of this Oriental city. Later he travelled both in Egypt and India, his most recent etchings having been done in this latter locale. Bauer was an interpreter of the inner spirit and rhythms of the East, rather than of its picturesque externals.

Although a remarkable draughtsman, he usually neglected work in pure line for the more subtle atmospheric effects of shadow. His art was indeed suggestive in the highest sense and through imaginative power and a strong feeling for pictorial unity, his work expressed the brooding mysteries and cosmic significance of the Orient. As a painter, watercolorist and draughtsman, Bauer has been ranked with such well known compatriots as Joseph Israels, the Maris Brothers and Bosboom. His achievements as an etcher, however, take an even higher rank and he is generally regarded as one of the outstanding contemporary masters in this medium. As a painter, he most frequently favored low keyed harmonies, which are, however, full of suggestive color.

SUSETTE S. KEAST

The well known Pennsylvania artist, Susette S. Keast, died on September 5 in West Chester, Pa., after a brief illness. The wife of W. R. Morton Keast, prominent architect, Mrs. Keast won many prizes in various exhibitions of Philadelphia societies. The most recent of these was the May Audubon prize at the Philadelphia Academy Fellowship show held in February of this year. The artist, who was only sixteen when she graduated from the Philadelphia School of Design for Women, was a former president of the Plastic Club. She was a grandniece of Winterhalter, painter to the Empress Eugenie of France.

JAMES P. SILO

James P. Silo, head of the Silo Art Galleries, long under the direction of his father, the late James P. Silo, died on September 1 of a heart attack while aboard the steamship Fort St. George. The deceased, who was forty-four years of age, was well known both as an art expert and auctioneer. He is survived by his widow, the former Estelle Hall, and three daughters.

MR. R. R. GOULDEN

The London Times reports that Mr. Richard Reginald Goulden, sculptor, died early in August of heart failure at Newhaven, Sussex, at the age of fifty-five. Among his various works in London the most outstanding are the Margaret MacDonald Memorial in Lincoln's Inn Fields, the Bank of England War Memorial in the garden

court, and that erected in memory of the City Volunteers at St. Michael's, Cornhill.

After a brilliant career at the Royal College of Art, Mr. Goulden accepted the post of Art Adviser to the Carnegie Trustees in Dunfermline, and while with them he executed the colossal statue of Mr. Andrew Carnegie in the Glen, and many other smaller works. During the war Mr. Goulden was gazetted to the Royal Engineers in September, 1914, and was mentioned in dispatches the following year.

During the years after the war he designed and executed the war memorials at Shaw, Lanes, Malvern, Dover, Kingston, Reigate, and Redhill, the memorials to the 1st Division at Le Cateau and to the 5th Royal Gurkhas at Ghorakpur, and many others. His last work, the memorial to Mr. T. P. O'Connor, has just been completed and is now in position.

BERNARD SICKERT

The Times of London reports the death of Mr. Bernard Sickert, who died on August 2 at Jordans after a long illness. The artist, who was in his seventieth year, belonged to the highly talented family of which Mr. Walter Richard Sickert, A.R.A., is the most famous member.

During the nineties Sickert exhibited at the New English Art Club paintings of Dieppe, direct and full of feeling, with deep blue skies. When, about 1912 or 1913, Mr. Frank Rutter organized the exhibitions of the London Artists' Association at the Albert Hall, Sickert was an occasional contributor, and in 1923 he had a successful exhibition at the Twenty-One Gallery, Adelphi, of pastels of the Thames and Kensington Gardens, grey in color and full of atmosphere. They recalled the work of his father, after he had come under the influence of Whistler. Sickert had talent and taste, but he appears to have lacked the perseverance to make the best use of his powers.

MISS BEATRICE HOW

Miss Beatrice How, whose death occurred late in August, was one of the outstanding English artists of her time. Her work is almost unknown in her native land, whereas in France—Paris in particular—it is familiar and held in high esteem.

She lived for many years, reports the art critic of the London Morning Post, in the French capital, and at her home in Rue d'Assas distinguished French and British artists and connoisseurs were to be met. The French Government bought her pictures for the Luxembourg, exhibitions of her art were frequently held in the Paris galleries, and she was a regular exhibitor at the salons of the Société Nationale des Beaux Arts.

KATE FRANKLIN

Miss Kate Mann Franklin, art teacher and lecturer, died on September 2 at her home in Flushing, according to a report in *The New York Times*. After studying art at Teachers' College, Columbia University, Miss Franklin taught that subject at Pratt Institute Kindergarten Training School, the Berkeley Institute and the Friends' School, Brooklyn. In recent years she had lectured at the Brooklyn Museum of Art and the Brooklyn Institute of Arts and Sciences.

The author of many magazine articles, particularly on craft work and on children's work, she was also a painter and a member of the National Association of Women Painters and Sculptors. Her work was exhibited by the American Water Color Society, the New York Water Color Club, the Architectural League, the Philadelphia Water Color Society, the Toledo Art Museum, the Chicago Art Museum and the Worcester Art Museum.

SEÑOR C. VALERA

The death of Señor Coullaut Valera, one of the greatest of modern Spanish sculptors, is announced in a Reuter message from Madrid to the *Morning Post* of London.

Valera, who was a native of Seville, was fifty-six and had lived for the past twenty years in Madrid. He specialized in portrait-busts of eminent Spaniards and Spanish-Americans, and many of these have been placed by public subscription in various cities of Spain and South America. In 1927 he was decorated with the Grand Cross of the Military Medal for his statue "El Valor," erected in the grounds of the Ministry of War in Madrid.

I. M. GAUGENGIGL

The well known Boston artist, Ignaz Marcel Gaugengigl, died on August 2, after an illness of some months. Called "the Meissonier of Boston" because of his meticulous attention to detail, his paintings are to be found in many public and private galleries, including the Boston Museum of Fine Arts and the Metropolitan in New York. The son of a language professor, the artist was born in Bavaria in 1855, and it was intended that the son should follow in the career of the father. However, young Gaugengigl steadfastly followed his own bent and entered the Munich Academy in 1874, where he was a pupil of Raub and Diez. Soon his work met with considerable acclaim in local circles and one of his canvases was bought by the King.

After coming to America in 1880, Mr. Gaugengigl at first specialized in small canvases and later painted portraits of many well known Harvard professors. The art societies and clubs with which he was affiliated included the council of the Fine Arts School of the Boston Museum, the Guild of Boston Artists, the Copley Society and the New York Etching Club. He was an associate member of the National Academy of Design. During the period when Sargent lived in Boston, Gaugengigl was among the circle of his intimate friends.

Italy Buys Art
With Profits of
London 1930 Show

LONDON—Part of the profit from the Italian Art Exhibition at Burlington House in 1930, amounting to about 1,500,000 lire (£16,000 at par), was returned to the Italian State, reports the *Times* of London. With this money some important works were purchased for the principal Italian art galleries.

The Uffizi obtained two valuable pictures and a statue which was formerly part of the façade of the Duomo. The Venice gallery was presented with two or three pictures, among which is the sketch by Tiepolo of the fresco of the Scalzi church, which was destroyed by aerial bombardment during the war. This sketch was exhibited at Burlington House. Today it is announced that the Brera Gallery at Milan received important pictures by El Greco, Bartolomeo, Veneto and Piccio, all purchased from the same funds. These works will be seen at the exhibition of the pictures and statues acquired by the Italian art galleries during last year, now on view in Rome.

DIX PORTRAIT FOR MODERN MUSEUM

The first important modern German painting to be acquired by a New York museum has just been placed on view at the Museum of Modern Art as a part of the museum's permanent collection of modern painting. The painting, a portrait of Dr. Meyer-Hermann by Otto Dix, leader of the "new realism" in German painting, is the gift of Philip Johnson, director of the architectural department of the Museum and a member of the advisory committee.

The Dix painting has been hung in the large second floor gallery in the museum's new quarters at 11 West 53rd Street. It is one of a group of several important paintings and sculpture presented by art connoisseurs and patrons. The famous collection of modern paintings, bequeathed by the late Miss Lizzie P. Bliss, on condition that it establish itself with adequate endowment, remains on view in the galleries of the third floor.

Paintings by Otto Dix, including the portrait of Dr. Meyer-Hermann, were shown previously at the museum in the Exhibition of German Painting and Sculpture in March and April, 1931. At that time the Meyer-Hermann Portrait, executed in 1926, was lent by the painter to the museum.

Alfred H. Barr, Jr., the director of the museum, says of the canvas: "The Portrait of Dr. Meyer-Hermann is one of the finest modern German paintings in America. It shows Dix at his most objective. The round curves of the hands and body are wittily repeated in the shining sphere of the X-ray machine which rises above the doctor like a great metallic busby. The effect is equally reminiscent of the *machinism* of the dadaists and the beautifully painted paraphernalia in certain pictures by Holbein, especially the 'Astronomer' in the Louvre, and the 'Two Ambassadors' in London. Such a portrait might have won the approval of Bronzino or even of Ingres."

Tyler Bequest to Boston Includes Rare Treasures

BOSTON—The announcements within recent months of the important bequests of funds and furnishings from the late Charles H. Tyler to the Boston Museum of Fine Arts received more definition with the formal acceptance by the trustees on September 1 of many objects of furniture, silver, books and prints brought together during Mr. Tyler's long and active career as a collector. In its entirety the collection consists of numerous pieces, the first selection alone, viewed and accepted on September 1, filling the large trustees' room to overflowing. "The rarity and excellence of these highlights of the collection," writes William Germaine Dooley of the *Boston Evening Transcript*, "are enough to surprise the most hardened observer." Several handsome court cupboards, of which there are a bare half-dozen in the market today, were viewed, together with many chests-on-chests and highboys, mirrors, tall clocks, a range of Hadley chests, chairs, tables and silver—the latter including examples by such early men as John Coney, Jeremiah Dummer and John Coburn.

The selection represents the labor of several months on the part of the museum committee headed by Edwin J. Hipkiss, Curator of Decorative Arts, and of the executors of the Tyler will. This work will continue until the entire collection, one of the most important ever to have been formed in this field, has been completely organized and classified. The value of the aggregation to the Boston Museum can hardly be overestimated, bringing as it does pieces for permanent installation in original rooms which have hitherto been furnished largely through courtesy of lenders. The rarity and distinction of many of the objects will become increasingly apparent to students of antiques as these pieces find their way into the settings awaiting them. An exhibition of the Tyler Collection is planned by the museum for the fall. Mr. Tyler died December 7, 1931.

C. A. A. to Open Big International Show On January 1, 1933

The problem of assembling the European paintings for the 1933 International sponsored by the College Art Association has been completed and the exhibition will open in the United States, on January 1st, 1933, at the Worcester Museum. This showing will play an important part in the inauguration of the new museum building.

Perhaps the most interesting feature of the exhibition will be the inclusion, side by side with work by more famous artists, of paintings by unknown or little known artists and the exclusion of painters whose *oeuvre* is not homogeneous to the whole, but whose canvases have long formed an almost traditional background for exhibitions of this nature.

It has, of course, been found impossible to hold the entire exhibition together with one central idea—even the ideal of excellence is untenable in the face of so many and such varied interpretations. The Committee has, however, attempted to conserve a unity of spirit within the group, and the result, in a selection of work from some seventeen countries, will be to render each group very different from its neighbor and very like to itself. This cross section will show, not so much different artistic developments, as the varying viewpoints from which a definite problem may be regarded and interpreted. It will also reveal that the chauvinism which seems to be infecting our very daily bread has not been without its effects on art.

Thus the English section will be found intensely British, with an attempt toward the modern—an attempt in some instances astoundingly well realized, but, for the most part, side-stepped at rather too late a moment. The great contentment felt by the English artists in their own work, and the great satisfaction with which the English public regards it, has done much to render this art insular, self-sufficient, and on the whole self-satisfied. The result of such a point of view is familiar—it provides admirable groundwork from which the young may spring, or in which they may smother—and fortunately, a few have sprung upward.

In a different spirit, and with the protective coloration of their various nationalities, what is true of England is true of the other groups of paintings in this exhibition. The German section, for example, is intensely earnest, vigorous and masculine. The French section rests somewhat on past laurels, but with less smugness than in years just past, with the result that a few surprising things have come to the fore. The incentive in France seems greater than elsewhere—there is a marvelous epoch to live up to, and the young artist has the immediate goal of a new Picasso beside which his painting may hang. Russia is decorative where she is not anecdotal—with amazing returns to the painter's painting. The will betrayed in the Russian section seems indomitable—the obstacle is nothing, the goal all.

Three hundred paintings are being assembled and of this number approximately two hundred and twenty-five will come from Europe. England, France, Germany, Spain, Italy, Belgium, Holland, Austria, Hungary, Switzerland, Czechoslovakia, Russia, Poland, Denmark, Norway, and Sweden are represented. Some of the better known names are Sir George Clausen and Paul Nash for England, Picasso, Matisse, Rouault, Derain and Gromaire for France, Nolde, Dix, Hofer, Kirchner and Pechstein for Germany, Masereel for Belgium, Charley Toorop for Holland, Bosshard for Switzerland, Kolig and Böckl for Austria (Kokoshka now definitely belonging among the Germans), Novak for Hungary, Capek—the brother of the playwright—for Czechoslovakia, the great Munch, and the scarcely less important Per Krogh for the Scandinavians, Casorati, way at the head of the Italians and Miro, Dali and Junyer for Spain. Of names in Russia it is idle to speak for they mean little in themselves, outside of their own radius—but their work will speak roundly for them.

A splendid reception was afforded the committee throughout Europe, and its work was lightened through the amazing cooperation accorded it on all sides. In each country the American Ambassador or Minister consented to become a patron for his group of paintings, in the hope that this support might prove beneficial to the ex-

NEW ART COURSES AT METROPOLITAN

One of the advantages most widely appreciated by the people of New York is the series of lectures, gallery talks, study-hours, and story-hours offered each year by the Metropolitan Museum of Art. It is gratifying that the museum is constantly enlarging this service by introducing new courses and amplifying the scope of others and by presenting well-known lecturers. A folder giving full information about the lectures for 1932-1933 may be obtained upon request to the Secretary of the museum. This year, as usual, there is a group of courses planned especially for museum members. The group includes talks on the collections, study-hours on design and color and their practical application, and talks and story-hours for the children of members.

The courses of free Saturday and Sunday lectures cover a wide range of subjects dealing with the appreciation and the history of art. For the season of 1932-1933 these include talks by such distinguished authorities as Walter Pach, M. I. Rostovtzeff, Frank Weitenkampf, Eustache de Lorey, Friedrich Sarre, Mary Hamilton Swindler, George Francis Dow, Hardinge Scholle, Ralph Adams Cram, Stanley Morison and Lewis Mumford.

Among the most interesting courses given by the museum are those listed under the heading "Study-Hours for Employees of Stores and of Manufacturers." These lectures are planned to show the relationship of the principles of design and color to the problems of designing, producing and selling merchandise. Objects selected from the museum collections and from current stock in the stores are used as illustrative material. One of these groups of courses is given in the evening with the cooperation of the Art-in-Trades Club.

Talks on current exhibitions in the Museum and on recent acquisitions or other interesting works of art in its galleries are broadcast over three radio stations, WOR, WRNY and WNYC. Motion pictures are shown in the Lecture Hall on Thursdays and on the first and third Tuesdays of each month at 2:30 p. m.

MODERN MUSEUM FINELY ATTENDED

This summer the average daily attendance at the Museum of Modern Art was more than double the attendance during either of the two previous summers the museum has been open. This is the museum's first summer in its new building at 11 West 53rd Street where four floors were devoted to exhibitions of painting and sculpture.

For the ten months' period from October 1, 1931, to August 1, 1932, the museum's attendance far outdistanced the record of the preceding 12 months. Attendance during the ten months from October to August was 154,172 as compared to a total of 129,051 for the twelve months' period from October, 1930, to October, 1931.

Teachers and students here to attend summer schools showed especial interest in the exhibition of color reproductions of modern paintings arranged by the museum as an educational service, and available for circulation to colleges, educational institutions and clubs. The value of color reproductions, when the original paintings are not easily accessible to students, was brought out by Miss Ernestine Fantl of the museum staff in a radio talk over WNYC on "Broadcasting Painting." A series of radio lectures has been given by the museum during the past season as part of its educational service.

The exhibition of color reproductions will remain on the fourth floor of the museum through September. The summer exhibition of paintings and sculpture, including the famous Bliss collection, selections from the museum's permanent collection and loans from private collections, will not close until October 23.

hibition as a whole and to the younger artists represented in particular.

The exhibition represents the most ambitious undertaking of the College Art Association along these lines. It will go to various museums throughout the country, and will be shown in New York City, after the opening in Worcester.

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"MAINE FARM"



"FIGURES AT EVENING"

By BELLOWS

In the "Comparisons and Contrasts Exhibition" assembled by the College Art Association, which will come to the Newhouse Galleries in New York on October 10.

London to Hold Elizabethan Show

LONDON.—Following the successful loan exhibition of art dating from the reign of Charles II held in London last January, a similar exhibition covering the reign of Queen Elizabeth is to take place in the coming winter, and again, by the courtesy of the Duke of Westminster, in Grosvenor Place.

The pictures, costumes, silver, needlework, furniture, and tapestry of

the period will be largely illustrated, and it is intended, if possible, to furnish a complete Elizabethan bedroom and sitting-room, with original paneling. The everyday life of the period will be represented in these rooms and elsewhere, while the literature of the Elizabethan age will be shown in original editions and manuscripts. A room will be devoted to the suitors of the Queen and relics of the Armada.

FOREIGN AUCTION CALENDAR

MUNICH
Karl & Faber

September 20—Rare books from royal collections.

LONDON
P. Harmer

September 19-21—European stamps.

Brooklyn Issues New Catalogue

The Brooklyn Museum announces the publication of a catalogue of the Permanent Collection of Water Color Paintings and Drawings. The volume is profusely illustrated and carries biographical notes of the artists. It has just been placed on sale at the museum and it is expected that the first edition of the publication will be

very quickly exhausted. The Brooklyn Museum, as has often been pointed out, was one of the first institutions of the country to realize the interest and value of the water color medium and through several years' work has achieved a great collection of work in this medium, and drawings, of very nearly all periods and schools.

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The Widener Collection

FORTUNE for September offers a tour through Lynnewood Hall, where the last great private collection, chosen with perfect taste and arranged against a perfect background, harmonizes Rembrandt portraits, Donatello sculptures, Isfahan rugs, and Cellini jewelry.

The mansion of many an American millionaire resembles the tent of a barbaric chieftain in which the plundered art of an older civilization is heaped up in jumbled profusion. . .

Not so Lynnewood Hall, near Philadelphia, which houses the Widener collection—the last survivor of the great private collections made around the turn of the century. The Widener collection is not only large, but carefully selected. It is the most eclectic of collections; it ranges from Houdon busts to Persian animal rugs. And each piece is definitely good. . .

At Lynnewood Hall every picture, every *objet d'art*, harmonizes with its surroundings. Thus the Rembrandts and the Van Dycks are hung against dark red velvet walls, a background which admirably sets off their sombre magnificence. The Italian masters, on the other hand, purer and more severe in line, are displayed in a room whose gray stone walls are relieved only by a richly painted beam ceiling. . .

At Lynnewood Hall are a Chinese porcelain collection known to scholars the world over; three Titians, including an exceptionally fine *Venus and Adonis*; fourteen Rembrandts, by far the most in any U. S. private collection; a Gutenberg Bible; the first four Shakespeare folios, all in perfect condition; a Bellini which marks an epoch in Italian art and has been ranked equal to Botticelli's *Spring*; a case full of Cellini jewelry and another of Dresden figurines;

and the great Mazarin tapestry, richly woven of gold and silver threads, which experts have ranked as the most important medieval tapestry extant. . .

The Isfahan carpets attract Persian rug fanciers the world over, who walk through the entire house without once raising their eyes from the floor. On entering the Rembrandt room recently, one of them cried, "Magnificent!"—of the rug, however, not the pictures. . .

Lynnewood Hall and its contents are a monument to the energy of a father and the taste of a son. The father was P. A. B. Widener, whom the newspapers of an earlier age liked to call the Richelieu of the street railway systems of America. The son is Joseph Widener, whose horses are only less famous than his art treasures. . .

At first, P. A. B. Widener bought up art works like a greedy boy plundering apples from an orchard. Duveen, then a humble furniture and *objet d'art* dealer, used to send down from New York at frequent intervals a truckload of Louis Quinze chairs, Renaissance chests, Houdon busts. Arrived at Lynnewood, the van would be unloaded. What P. A. B. fancied, he kept. The rest he sent back. . .

As his knowledge grew, his taste, naturally discriminating, asserted itself, and he came to realize that the Barbizon School is thin stuff and that one genuine Titian is more to be desired than several dubious imitations. And so he used to trade many

inferior canvases, acquired in his pristine innocence, for one or two really first-rate things. For his three Cattaneo Van Dycks, he traded Knoedler fifty-two paintings plus a fat sum of cash. Thus the collection was improved as much by what was removed as by what was added. . .

In 1915, P. A. B. Widener died at the age of 80, leaving a fortune estimated at \$50,000,000 to his son. Joseph Widener was just the man to cut and polish his father's great collection and to give it an exquisite setting. He began a thorough, ruthless overhauling of the collection, and everything in Lynnewood Hall which did not measure up to the strictest standard of taste was sold down the river. The paintings, backbone of the collection, suffered particularly drastic pruning. There were some 800 of them in 1908. Today there are about 100, all of them really good—many of them masterpieces. . .

Thus FORTUNE for September tells the story of the Widener collection—tells it as only FORTUNE could tell it and illustrates it as only FORTUNE could illustrate it, with reproductions of El Grecos, Rembrandts, Raphaels, in sumptuous colored gravure. Never before has any magazine attempted such a complete and authoritative presentation in word and picture.

FORTUNE is not for sale at newsstands, but a few copies of the September issue have been set aside for art lovers who may wish their subscriptions to start with this issue. The subscription price is \$10 the year, or \$1 per copy. Address Circulation Department, 350 East 22nd Street, Chicago, Ill.

Fortune

FOR THOSE WHOSE STAKE IN THIS
INDUSTRIAL CIVILIZATION IS GREATEST

AUCTION SEASON TO HAVE LIVELY OCTOBER OPENING

(Continued from page 3)

gold coins which are slated for exhibition on October 7. These rarities which come from the estate of the late Giulia P. Morosini, will afford a most unusual opportunity to collectors in this field. The catalogue of 374 items, comprising chiefly Italian and other European items, includes ancient Greek, Roman, late Roman and Byzantine coins, as well as those of Siam, Hindustan, South America and the United States. The most important items, according to the foreword written by Wayte Raymond, are multiple ducats and gold osellas of Venice; large gold coins of Parma, Modena, Mantua, Genoa, and Savoy; large Spanish coins of Pedro the Cruel, Juana and Carlos, and the splendid 100 escudo piece of Philip IV; the famous 1479 gold thaler of Austria, commemorating the marriage of Maximilian to Mary of Burgundy; the great Danish medallion of Christian V, commemorating his naval victories over the Swedes; the famous Zodiac Mohurs, struck by the Mughal Emperor Jehangir; a really wonderful series of early Japanese gold coins and the Brazilian gold bar of John VI.

In addition to the Morosini coin catalog a total of eight sessions in all will be occupied by the dispersal of a second catalog of Morosini property, comprising the arms and armor collection and the paintings and art objects from the estate of the late Giulia P. Morosini. Jewelry, bronzes, gold boxes, miniatures, carved ivories, fine furniture, rugs and tapestries are all included in this dispersal which will be held on the afternoon of October 10, the morning and afternoon of October 11, the afternoons of October 12 and 13,

the evening of the 13th, and the afternoons of October 14 and 15. The exhibition will open on October 7. The arms and armor offered in the first three sessions comprise complete suits, half harnesses, helmets, morions, etc., polearms, swords, rapiers, daggers, etc., ranging from the XVth to the XIXth century. The fine silver includes important Georgian examples and gilded silver table services. These extensive collections, removed from "Elmhurst," the Morosini mansion in Riverdale, are extremely colorful.

In the collection of paintings, one finds a group of very decorative works of the Venetian school, Venetian subjects by Bernardo Bellotto and canvases attributed to Canaletto. There is also an extremely interesting Pietro Longhi, "Dame Venitienne dans son Boudoir." A Jean Baptiste Edouard Detaille, a Jean Leon Gerome, and a Jean Baptiste Greuze also appear in this part of the dispersal. A picture of particular interest is Allan Ramsay's "Portrait of George III," showing the sovereign seated in full regalia and holding the sceptre. This work, 90 inches high and 58 inches wide, was presented by George III to Sir Adam Williamson, K.B., and hung in the manor house of Avebury, Wiltshire, until 1903. It has been in the Dowdeswell and Blakeslee collections. Eighteenth century German art is represented by Christian Seibold's full-length portrait of "Frederick the Great as a Child," with rose waistcoat and blue velvet suit, his powdered curls topped by a large tricorn. A spotted dog lies at his feet and in the distance a formal garden is glimpsed.

The art collections, furniture and

furnishings from the palatial Washington mansion of Mr. and Mrs. Perry Belmont at 1618 New Hampshire Avenue will come up at auction the afternoon and evening of October 21 and the afternoon of October 22, following their exhibition from October 15. The paintings from the grand ballroom and the gallery of the Washington house, the marble statues and sculptured busts which adorned the great stairway, and the fine porcelains and silver which graced the table, will be disposed of, as well as the paintings which Mr. Belmont brought from an old Venetian palace for the ceiling of the dining room. Oriental rugs and hangings, furniture and decorative objects—even the collection of XVIIIth century fans formed by Mrs. Belmont—all will go. The Belmont paintings include a fine Cuyp, a Hobbema, two important portraits by Nicolaas Maes, and a Ludwig Knaus, which were obtained by August Belmont while Minister to Holland. An important Von Ostade, an interesting Jan Molenaer, a Dutch painting of the time of Frans Hals, "Henriette d'Angleterre," and a Paul Jean Clays also appear among the paintings. Important tapestries, including a Brussels example, circa 1610; rare carpets and rugs, featuring a Louis XVI Aubusson carpet; some very good old majolica; and early English silver, with William and Mary, George II and George III pieces will also be among the attractions of this large dispersal.

Going on exhibition October 22, for dispersal in morning and afternoon sessions, October 25 and 26, the furniture, paintings, prints and books, property of the late Frank Knight Sturgis

will be sold at the residence, 17 East 51st Street. The furniture includes an important Duncan Phyfe group which had been in the Lydig family since 1810. Among the many notable items outside the American selections is a pair of lovely Adam tables in the drawing room. There is also much beautiful Wedgwood.

Also going on exhibition October 22, to be sold the afternoon of October 27, is a collection of art and other books from the library of the late Charles W. Gould, of 5 North Washington Square, New York City; books on armor collected by the late Giovanni P. Morosini; and various volumes from the library of the late Frank Knight Sturgis.

Three other collections, forming three additional separate catalogs, will also be placed on exhibition October 22. One of these, to be dispersed the evening of October 27 is a collection of European and American Paintings, the property of the late Charles W. Gould, the late General G. Briggs, the late John Kirkpatrick, and of Archibald M. Henry, with some additions. The second of these three dispersals comprises art objects, furniture, rugs, etc., the property of the late Charles W. Gould, to be sold the afternoons of October 27, 28 and 29. Fine rugs, tapestries, Chinese pottery, old lacquer, and other important art objects, appear in this collection. Also to go on exhibition October 28, for auction the evening of October 28, is the collection of sporting prints, the property of the late Frank Knight Sturgis, which includes important marine and coaching subjects.

A catalogue of furniture and furnish-

MONOTYPE SHOW AT GRAND CENTRAL

A most interesting exhibition has just been installed in the Print Department of the Grand Central Art Galleries of monotypes by Seth Hoffman, probably the most skillful artist in this medium in the country. The show will continue throughout the entire month of September.

Each of Mr. Hoffman's works is notable for its luminous color, depth and subtlety of effect. One immediately becomes conscious of the delicate and effective dramatization he brings to his themes, be they portraits, figures, nudes or landscapes.

For some years past the artist has devoted his time entirely to monotypes and their perfection, although he enjoys great versatility in other media. He has become particularly renowned for his black and white monotypes, of which a selection is now to be seen at the Grand Central Art Galleries.

LINCOLN STATUE TO BE DEDICATED

FORT WAYNE—America's newest memorial to Abraham Lincoln, a heroic bronze statue of the martyred president in which he is depicted as a Hoosier youth of twenty-one, is to be dedicated this autumn with fitting ceremonies at Fort Wayne, Ind. The statue, which was executed by Paul Manship, was modeled in Manship's studios in Paris and New York, and the bronze casting was made in Brussels.

ings, notable for its rare old English furniture and silver with rugs, tapestries and other art objects, the property of John F. Talmage, Mr. and Mrs. John Borden of Chicago, and other owners, will go on exhibition October 29, to be dispersed November 4 and 5, in the afternoons.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

American Woman's Association, 253 West 57th Street—Summer show of paintings in oil, including circulating entries, to Oct. 1.

Arden Gallery, 460 Park Avenue—Garden furniture, sculpture and accessories.

Art Center, 65 East 56th Street—Work by members of the N. Y. Society of Craftsmen. The Designers and Industry (an exhibition of art and industry), to October 1.

Averell House, 142 East 53rd Street—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass, and art for gardens.

Babcock Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Barbizon Plaza Hotel—Paintings by members of the American group during Sept.

Balzac Galleries, 440 Park Avenue—Nineteenth century portraits by George Peixotto and modern paintings by Joseph Szekely to Sept. 23.

Baron Freedman Studios, 223 East 50th St.—Summer exhibit of painted tapestries and draperies.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinhilber, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn—Special exhibition of Egyptian art. Summer exhibition of paintings, sculpture and drawings, memorial exhibition of work by the late Edward I. R. Jennings and group exhibition by Chicago painters (circulated by the American Federation of Arts), watercolors by Signor and Signorina Carlandi, to October 3. Paintings by James Chapin.

Brownell-Lambertson Galleries, 106 East 57th Street—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

Brummer Gallery, 55 East 57th Street—Antique works of art.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Caz-Delbo Galleries, 561 Madison Avenue—Paintings by Marian White Coward, Sept. 20-30.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Cheshire Gallery, Chrysler Building—One man show of paintings by Miron Sokole to September 24.

Amy Richards Colton, 541 Madison Avenue—Garden and porch furniture, etc.

Columbia University, Philosophy Hall—Paintings and sculpture by nine American artists.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Daniel Gallery, 690 Madison Avenue—American paintings.

Decorators' Club, 745 Fifth Avenue—Photographs and sketches of interiors by members of the club, to Sept. 30.

Delphic Studios, 9 East 57th Street—Summer show of American and Mexican paintings.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

Downtown Gallery, 113 West 13th Street—Paintings by American artists until October 1.

A. S. Drey, 650 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by American contemporaries and a mixed XIXth century group.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by French impressionists.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrlich Galleries, 36 East 57th Street—Garden furniture and accessories, and paintings by old masters.

Eighth Street Gallery, 61 West 8th Street—An international exhibition of work by modern artists through September.

Ferargil Galleries, 63 East 57th Street—Drawings in crayon by Joseph Sparks to September 24.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—9th Annual Founders' exhibition; monotypes by Seth Hoffman and prints by Arthur B. Davis, John E. Costigan, George Tobin, Alfred Hutter and Margaret Law through September; etchings of "Children of the Slums" by Margery Ryerson; portraits by Eulabee Dix, September 18-31.

G. R. D. Studio, 58 West 55th Street—Exhibition of paintings, watercolors and drawings selected from the permanent collection.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists through September.

Harlow, McDonald Co., 667 Fifth Ave.—Prints by old and modern masters.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Alexander Byer, George Picken, Thomas Donnelly, Fuller Potter, Jr., and Frank di Gioia.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Edouard Jonas de Paris, 9 East 56th St.—French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.

Jones and Irvin, 15 East 57th Street—Decorations by Allen Saalburg.

L'Elan, Inc., 1 East 53rd Street—Modern interior decorations.

Kennedy Galleries, 785 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Prints by old and modern masters.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Prints by old and modern masters.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—British mezzotinto portraits of the XVIIIth century.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of paintings and watercolors by leading American artists.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

John Levy Galleries, 1 East 57th Street—Paintings of the Barbizon School, XVIIIth century English portraits and the most recent paintings by Iwan Choultsse.

Julien Levy Gallery, 602 Madison Avenue—Modern photography.

Macbeth Gallery, 15 East 57th Street—Paintings from the Summer colonies of New England, Sept. 26-Oct. 15.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. Contemporary art.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 52nd St. and Fifth Ave.—Prints (selected masterpieces). European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. Etchings in the Netherlands (XVth and XVIth centuries). Taste of today in masterpieces of paintings before 1900, through Oct. 2. New taste in old prints; embroidered and lace handkerchiefs.

Midtown Galleries, 559 Fifth Avenue—Seventh show by members of the cooperative group, through Sept. 30.

Milch Galleries, 108 West 57th Street—Summer show of American art.

Montross Gallery, 785 Fifth Avenue—Recent oils and watercolors by John Wenger, September 19-Oct. 8.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Modern Art, 11 West 53rd St.—Summer exhibition of painting and sculpture.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gertrude A. Beneker.

National Arts Club, Gramercy Park—Members' exhibition of small paintings.

Newark Museum, Newark, N. J.—The Jaehne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New York Historical Society, 170 Central Park West (76th Street)—Exhibition of Washingtoniana, throughout 1932. Old American portraits.

Newhouse Galleries, 578 Madison Avenue—Old masters and contemporaneous art.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 1.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Pynson Printers, 229 West 42nd Street—Pencil drawings of Capri by Carlotta Petrina to November 1.

Frank K. M. Rehn, 683 Fifth Avenue—Exhibition of paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters. Contemporaneous French and American paintings.

Robertson-Deschamps Gallery, 415 Madison Avenue—Ceramics by R. Struck.

James Robinson, 781 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Contemporary German prints from the collection of Erich Cohen.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Etchings by American and European artists, paintings of clipper ships, etc.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, sculpture and tapestries.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street—Exhibition of work by American artists.

St. Moritz Hotel, 6th Avenue and 59th Street—Studies of children and photographs by Sylvia Salmi.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ (Hittite, Etruscan, Greek and Egyptian.)

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of French and American paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Group show of prints by American artists.

Whitney Museum of American Art, 10 West 5th Street—Exhibition of selections from the museum's collection during September.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Women's City Club, 22 Park Avenue—Paintings by Mary Cecil Allen, to Oct. 7.

Yamanaka Galleries, 680 Fifth Avenue—Oriental prints.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by modern French artists.

Plaza Furniture Sale Offers Fine Modernistic Items

The Plaza Art Galleries, Inc., of 9 East 59th Street, announce the exhibition and public sale of a collection of modernistic furniture which includes sofas, club chairs, occasional tables, dining room and bed room pieces and many small modern objects of art from the apartment of Mr. John Acheson of 480 Park Avenue, N. Y., together with a fine library of choice bindings, limited editions and press books. There is also a collection of Chinese art, many pieces being mounted in the form of lamps. There will also be on exhibition at this time an assemblage of early American furniture, including examples of the Queen Anne, Chippendale, Sheraton and Hepplewhite periods represented by secretaries, chairs, drop leaf tables, etc., from other sources.

All of these articles will be on exhibition on Monday, September 19th, and will be sold on Tuesday, Wednesday, Thursday, and Friday, September 20th, 21st, 22nd, and 23rd at 2 p. m. each day. The auctioneers are Edward P. O'Reilly, William H. O'Reilly and Edward P. O'Reilly, Jr.

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BROOKLYN SHOWS PRINT ACCESSIONS

On September 15th the Brooklyn Museum opened the annual exhibition of the new accessions to its Print Department. These are shown in the Print Gallery on the first floor of the Museum and will remain on view through October 16th. Among the prints displayed are several notable examples from the collection bequeathed to the Museum by the late Emil Fuchs, painter and sculptor, and author of a popular autobiography. Among these is a splendid print of the Whistler etching, "Venus"; also a fine proof of the famous "Rembrandt and Saskia" by Rembrandt, and the "Beggar Leaning on a Stick" by the same master; "Early," an etching by Zorn, and Frank Brangwyn's "Street Scene." Other prints in the Fuchs bequest are two etchings and a lithograph by Alphonse Legros, an etching, "Old Beggar," by Herman Struck; three etchings by Bertha E. Jaques; "By the Window," executed by G. L. Brockhurst; one by Schuntzer; "Aunt Susy Reading," by Francis Dodd, and "Reflets dans l'Eau," by W. H. W. Bicknell.

Other accessions include two etchings by Kenneth Hayes Miller, two prints by Gordon Stevenson, three prints by Philip Evergood, a woodcut by Julius J. Lankes, and other examples in the graphic medium by John Petrina, Carlotta Petrina, H. A. Webster, Robert Austin, Job Nixon and W. P. Robins.

There will also be shown a number of plates that are to be added to the Print Department's collection relative to the history of engraving, and to the collection of Historical Prints. Four views showing the early stages in the construction of St. Patrick's Cathedral will be of considerable value to those interested in the history of New York City. These were done many years ago by Max Rosenthal and his son.

GALLERY NOTE

Mr. E. Hodgson Smart has recently completed the portrait of Dr. William H. Holmes, Director of the National Gallery of Art, Washington, D. C. The portrait is now in the permanent collection. He has also finished the portrait of Major General Geo. Owen Squier for the Army and Navy Club. Mr. Smart sailed in August for England and will be at his studio, 59 South Edwards Square, London W. 8, for some months.

BOSTON

The announcement by the Boston Museum of Fine Arts of the addition to its permanent collection of an important maritime collection presented by Mr. J. Templeman Coolidge, emphasizes the trend among museums today to include objects prized not only for intrinsic qualities of art but for their association as well. In presenting his collection, Mr. Coolidge outlined in part his aim "to assemble a collection of ship models of high quality following with due modesty the practices of the Louvre, the Rijks, the South Kensington, and other European museums, where, as works of art, they are deemed worthy of honorable place in those museums. These examples are the prototypes of actual ships and have survived to tell their story of beauty and reality while the ships from which they were built have disappeared fifty, a hundred, and over two hundred years ago. . . . Such a collection," he continued, "opens up great possibilities for Boston. Here from time to time other models now in private hands may find a way to the museum and eventually such a group of early shipping vessels assembled to give impressive account of days long past, and which can in no other way be so accurately and so vividly recalled."

Although Mr. Coolidge has placed prime emphasis upon American ships in forming his collection, it is by no means confined to native examples. A number of foreign vessels provides a substantial background for the ship-building industry in this country and emphasizes the difference in aim of builders on the two sides of the Atlantic.

In the collection, many types of vessels commonly used on the seas and especially on American waters from the XVIIth to the late XIXth century, are shown. There are the brig, the barque, schooner sloop, whaling boat, clipper, frigate and pink, many fully rigged with sails as well.

Of the European examples, the "Royal George," an English frigate of a hundred guns dated about 1715, and the 1690 French "Le Precieux" are richly carved and ornamented with color and gold. For two hundred years the French model hung in a church near Bordeaux, the possession of the Counts of Perlongue. And among the rarities of the Boston collection is a painting on vellum by Peter Pett of the "Sovereign of the Seas." It is undoubtedly the one submitted by the famous designer to King Charles I and later presented to Samuel Pepys who records in his diary "a gift from C. Pett of a plate of the Sovereign with a table to it." The painting was found by an old collector in the home of John Jackson, nephew and heir of

Samuel Pepys, who was one of the first collectors of ship models. . . . Thus in his foresight and generosity, Mr. Coolidge has made a permanent place in Boston for these relics of early maritime days and has thus opened up the way for people of this community to recall for all time the daring, ingenuity, courage, and application of early builders of the nation.

SAN MARINO

More than 36,000 persons visited the Henry E. Huntington Library and Art Gallery during July and August, establishing a new record for the San Marino institution. Never before have so many world travelers visited the exhibitions in a two-month period. Cooperation of the hostesses of the Tenth Olympic Games, Chambers of Commerce and convention officials, as well as private hosts, made it possible to accommodate all tourists despite the unprecedented number of admission requests.

As usual, the doors of the exhibitions will be closed for the month of September. When they are reopened, October 1, a special exhibition of rare books and manuscripts illustrating the development of Tudor Drama will be on display. This exhibition has been prepared at the request of the Association of Colleges and Universities of the Pacific Southwest for students of English literature and history and, like the other special exhibits in the Library, will be open to all visitors.

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